

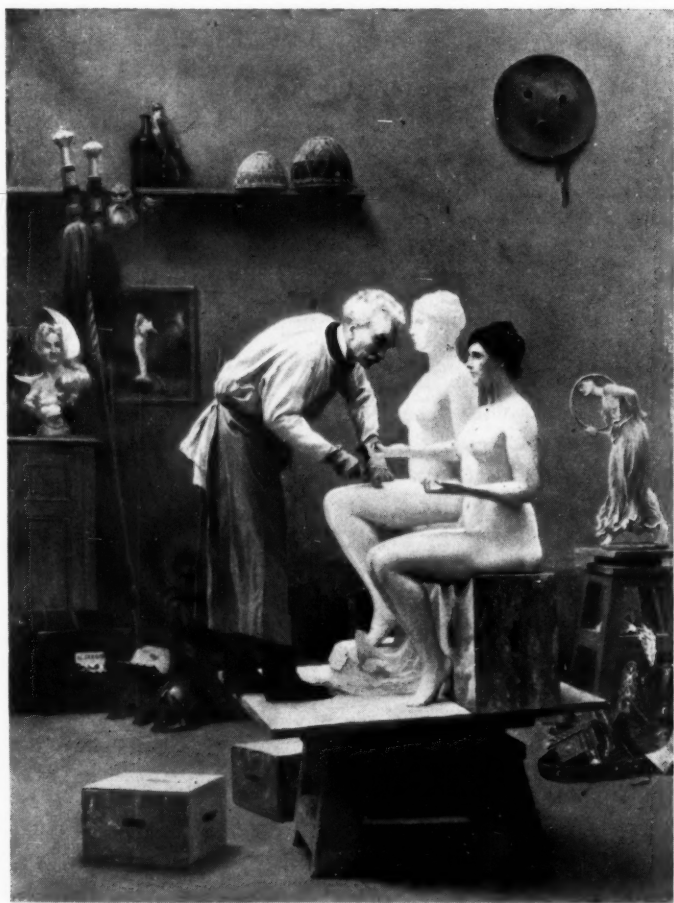
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BULLETIN OF
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THE ARTIST'S MODEL. J. L. GÉRÔME.
PRESENTED BY MR. JOHN LEVY.

PAINTING BY JEAN LÉON GÉRÔME

A painting by Jean Léon Gérôme entitled "*The Artist's Model*" has been presented to the Institute by John Levy of the John Levy Galleries, New York. Through this gift another noted French painter of the XIX century is represented in the Institute's permanent collection.

"*The Artist's Model*" is a most appealing and pleasing subject, showing an artist about his every day task, the living model before him and the sculptured form on which he is working beside it. In the background is that multitude of useful studio trappings, plaster casts, baskets, pottery, draperies, etc., all faithfully put in in their delightful disarray, with the absolute completeness of every detail so characteristic of Gérôme. The picture has a three-fold interest. It is a self portrait of the artist, it shows him in the rôle of sculptor, which he filled almost as successfully as that of painter, and it thoroughly typifies his peculiar style of painting in a delightful subject of holiday mood.

The painter happily visualizes for us by his own hand a noted artist of the XIX century who as a member of the École des Beaux Arts had a great influence upon the students of his time, among whom were many Americans. We see the

manner of man he was, how he worked, what his studio surroundings were, and with what fidelity he recorded, both in sculpture and painting, the thing he had in hand.

Jean Léon Gérôme was born on the eleventh of May, 1824, at Vesoul (Haute-Saône). He went to Paris in 1841 and worked at the École des Beaux Arts under Paul Delaroche, with whom he later went to Italy (1844-1845). On his return to Paris he studied with Gleyre. At this time his work inclined toward the classic and he was the head of the school of painting known as the neo-grec. In 1854 he made a journey to Turkey and the shores of the Danube and in 1857 visited Egypt. The influence of these wanderings in the East was of great importance, and some of his most important works deal with scenes of Eastern life. In 1863 he was appointed to one of the professorships in the École des Beaux Arts and in 1865 he was elected as one of the fourteen who formed the Academy of Painting of the Institute. He was also made an honorary member of the English Royal Academy of Art and Knight of the Order of the Red Eagle. As a sculptor and as a worker in metals and precious stones, a craft which he followed in his earlier years and took up again in later life, he also achieved marked success. He died in 1904.

SCHEDULE OF SPECIAL EXHIBITIONS

- February 15—March 31.* Pilgrim Tercentenary Exhibition.
- March 1—March 31.* Exhibition of Period Silks loaned by Cheney Brothers of New York.
Exhibition of Dutch Graphic Arts.
Exhibition of Paintings by Frederick C. Frieske.
- April 1—April 30.* Exhibition of Water Colors by American Artists.
Group Exhibition of Paintings by W. Elmer Schofield, Eugene Speicher, and Gifford Beal.
- April 15—May 30.* Seventh Annual Exhibition of Selected Paintings by American Artists.

SCHEDULE OF LECTURES AND SPECIAL EVENTS

March:

- 1st Meeting of Alliance Francaise. 8:00 P. M.
Lecture and demonstration of Batik by Mr. Dudley Crafts Watson, Director of the Milwaukee Art Institute. 8:15 P. M.
- 6th Musical program arranged through the courtesy of the Chamber Music Society: Detroit String Choir—Saul Abromowitz, Director. 2:30 P. M.
- 7th Lecture by Henry Turner Bailey, Director of the Cleveland School of Art: "Art in Common Things." 8:15 P. M.
- 11th Meeting of Art Teachers' Club. 7:30 P. M.
- 12th Children's Story Hour program by the English Class of Junior College. 2:30 P. M.
- 13th Musical program arranged through the courtesy of the Chamber Music Society: Miss Edith Smith, Soprano; Mrs. Adeline Venman, Accompanist; Miss Helen Atkins, Violinist; Miss Martha Bartholomew, Pianist.
- 14th Monthly meeting of the Chamber Music Society. 7:30 P. M.
- 15th Lecture by Mr. FitzRoy Carrington, Curator of Prints of the Boston Museum of Art and Honorary Curator of Prints of the Detroit Institute of Arts: "Florentine Engravings" (Illustrated). 8:15 P. M.
- 25th Opening of Scandinavian Exhibition, under the auspices of the Recreation Commission of the City of Detroit.
Gallery talk to Y. M. C. A. class by Josephine Walther.
- 27th Musical program arranged through the courtesy of the Chamber Music Society.
- 31st Special program for Scandinavians, under the auspices of the Recreation Commission of the City of Detroit.



HERTER TAPESTRY: "THE GREAT CRUSADE."
PRESENTED BY MR. GEORGE G. BOOTH.

HERTER TAPESTRY PRESENTED

"*The Great Crusade*," a tapestry from the Herter Looms, has been added by Mr. George G. Booth to the other objects of artistic handicraft which he has presented to the Institute.

The design was executed and the

cartoon painted and prepared for the loom by Mr. Albert Herter of New York. It is perhaps the finest example of American tapestry weaving. It is woven in fine wool, twenty threads to the inch, gold and silver being rather plentifully

used. The weaving, done under the personal direction of Mr. Jean Baptiste Boule at the Herter Looms, was nearly a year in execution.

The subject is somewhat allegorical and depicts a large group of old world dignitaries — bishops, kings, warriors, statesmen and patriots—who have in past ages sought, worked and fought to secure Liberty and Justice for the peoples of the old world. They stand to greet the Great Crusade coming out of the west—American troops, warships and aeroplanes led in the foreground by "Justice," and with "Peace," bearing an olive branch in one hand and in the other the sword of right, hovering overhead.

The central figure of an American soldier exemplifies in his bearing and his countenance the very spirit of the Great Republic devoted to a noble cause, approaching his stern duty without fear and without hate.

Other recent gifts made by Mr. Booth to the Institute include two bronzes by Hunt Diederich—a large cat group on a marble base and a fountain sketch, "*Running Boys*," made by the cere perdue process; a silver and enamel box and a silver and enamel hand mirror with ivory handle made by Eda Lord Dixon; and a framed illumination, "*The Lord's Prayer*," by a Sister in the Convent (Episcopal) St. Johns at Ralston, New Jersey.

CATALOGUE OF THE PERMANENT COLLECTION

One of the most vital needs of the Institute has been filled during the last few months in the publication of a catalogue covering the permanent collection of paintings, sculpture and contemporary arts and crafts. The book contains one hundred and ninety-six pages and is profusely illustrated. An introduction by Clyde H. Burroughs, secretary and curator of the Institute, recounts the history of important bequests and gifts, by which the development of the permanent collec-

tion is recorded. The catalogue is so arranged in chapters on Italian painting, Dutch painting, German painting, Flemish painting, French painting, Spanish painting, Miscellaneous XIX Century painting, American painting, Sculpture, and Contemporary Arts and Crafts, that the resources in any particular department may be easily referred to. A comprehensive Index at the end of the book also serves as a ready guide to the contents. The book will be sold for one dollar.

SPECIAL EXHIBITIONS

PILGRIM TERCENTENARY
EXHIBITION

The Pilgrim Tercentenary Exhibition, which is being held during the current month under the joint auspices of the Institute and the patriotic societies of the City of Detroit, has attracted wide interest and very adequately justifies the efforts of the local committee to make such an exhibition a success.

The group of early American portraits loaned by R. C. & N. M. Vose, the Copley Galleries of Boston, and the Ehrich Galleries and William Macbeth of New York, which forms the nucleus of the exhibition, includes many interesting works by some of America's earliest and best known painters—Blackburn, Bridges, Copley, Frothingham, Inman, Jarvis Peale, Stuart, Sully, Theus, Waldo and Woolaston. Supplementing these are family portraits from the Lendall Pitts collection, loaned by Mr. Pitts, and others loaned by Mrs. Norman Jones, Mr. Richard W. Meade, Mrs. Sallie Mason Partlan, Mrs. Arthur McGraw, Mrs. Charles H. Metcalf, Mrs. Walter Buhl, Father Luke Renaud, Miss Frances Sibley, Mr. Oliver Phelps, and the Portrait of Lewis Cass owned by the Burton Library. Two paintings by Benjamin West—“*Belisarius and the Boy*” and “*Queen Philippa Interceding for*

the Lives of the Burghers of Calais”—have been added from the Institute's permanent collection.

Grouped about the galleries where the portraits are hung are examples of the furniture and other household arts of the period from about 1620 to 1830. It would be impossible to go into detail about the many interesting facts connected with these objects, but almost without exception the generally fine quality and good design which characterized the work of the period is evident.

The Arts Commission is greatly indebted to all those who contributed to the success of the exhibition, whether by loaning pictures and other interesting objects of the period in their possession, or by assisting in the selection and arrangement of those objects, and in making the opening view and reception such a pleasant event.

PAINTINGS BY
FREDERICK CARL FRIESEKE

In Gallery V there is on exhibition this month a small group of paintings by Frederick Carl Frieseke, loaned by the Macbeth Galleries. Mr. Frieseke's work always adds a definite note of charm and brilliancy to any group of contemporary works, and the sixteen canvases included in this exhibition illustrate those qualities which con-

tribute to his success, the decorative treatment of his typical subject—beautiful women in sunlit gardens or colorful interiors—the clearness of his color and the sparkling effect of his sunlight. Most of the canvases are shown in Detroit for the first time, and the many admirers of Frieske's work are given another opportunity to appreciate what one of Michigan's sons has achieved.

DUTCH GRAPHIC ART

During the month of March the exhibition of Dutch Graphic Art, which has been sent out under the patronage of the Netherlands government, is hung in the Print Room. The exhibit includes the work of most of the distinguished Dutch etchers, though they are not all represented by their best plates.

One plate by Josef Israels has been included, a composition which shows that in subject matter there is a close relation between his paintings and his etchings. M. A. J. Bauer, considered the greatest of contemporary Dutch etchers, is represented by several characteristic plates, showing the appeal which the thought and life of the East had for the artist. Angerin, C. L. Dake, Haverkamp, Niewenkamp, and others uphold the traditional honors of their country in landscape. In their work there is the tranquility of Dutch country as well as the studies of quaint Dutch towns, all set down with skill.

EXHIBITION OF PERIOD SILKS

The Exhibition of Period Silks loaned by Cheney Brothers of New York illustrates a type of modern weaving which requires something more than the usual strictly commercial qualities. The inspiration for the designs and perhaps for the very richness of color and texture itself has been furnished by the achievements of the most important periods in the history of the art of weaving. The periods represented by the satins, damasks, brocades and taffetas included in this exhibit are the Chinese and Japanese, Persian, Byzantine, Saracenic, Italian Renaissance and Italian XVI Century, Louis XIII, XIV, XV, XVI, Adam and Jacobean, and Portuguese. In several instances antique fabrics have been reproduced exactly—a rich gold and brown Gothic brocade which is in the Metropolitan Museum, a gold and blue Chinese gauze, also in the Metropolitan, a Louis XVI blue brocade which is in the Petit Trianon, a red damask altar-cloth of Italian XVI Century design, and others.

BEAL, SCHOFIELD, SPEICHER EXHIBITION

An exhibition of paintings by Gifford Beal, W. Elmer Schofield and Eugene E. Speicher, which was arranged as one of the Art Museum Directors' circuits, is scheduled for Detroit during the month of April. This three-man show illustrates

work of widely diverging characteristics—the noted snow scenes of Schofield with a few of his latest canvases done in England, the colorful and decorative work of Gifford Beal dealing with a variety of subjects—landscapes, figures and flowers, and the distinctive landscapes and in some respects more appealing portraits of Speicher.

WATER COLORS BY AMERICAN ARTISTS

There will also be shown in April an exhibition of water colors by a group of American artists including Gifford Beal, Charles Demuth, Paul Dougherty, Charles Hopkinson, Hayley Lever, George Luks, John Marin, Maurice R. Prendergast and Mahonri Young. The exhibition includes fifty-three paintings, each man being represented by several of his most pleasing and characteristic works in this particular medium. With these two special ex-

hibitions opening early in April and the Annual Exhibition later in the month, the best in modern American painting will be on view at the Institute.

ANNUAL EXHIBITION OF SELECTED PAINTINGS BY AMERICAN ARTISTS

The Seventh Annual Exhibition of Selected Paintings by American Artists will open early in April and will continue through the month of May. This exhibition, chosen from important exhibitions in the east, such as the National Academy of Design and the Pennsylvania Academy of Fine Arts, and supplemented by works selected in the studios of the artists, marks the height of this year's exhibition season. The Arts Commission, in behalf of the City of Detroit, brings this important exhibition to the city for the pleasure and benefit of all its citizens.

THE HONORARY CURATOR OF PRINTS

Mr. Fitzroy Carrington, Curator of Prints in the Boston Museum of Fine Arts, and editor of the *Print Collector's Quarterly*, has accepted the appointment of Honorary Curator of Prints in the Detroit Institute of Arts, and in this capacity has just visited Detroit.

The wide knowledge which Mr. Carrington has of the graphic arts, his years of experience, are all

generously placed at the service of the Institute, and under his wise guidance the Print Department will carry on the work begun by James E. Scripps when he willed to Detroit his collection of prints.

The Print Gallery is to be altered, and a fund placed at Mr. Carrington's disposal for the purpose of building up the print collection.

I. W.